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decorative embroidery and art, which has become rapidly recognized as an important factor in interior decoration, and it is to be hoped that it will not be overdone, nor, on the other hand, underdone; for nothing looks more incongruous or out of place than embroidery badly executed in either direction, or applied where it does not properly belong, and it is for the decorator to see that none but good work is accepted. There is practically no limit to the effects that can be produced by the proper handling of the art, but it must be handled within its sphere, and one must not expect impossibilities from it. For example—you can obtain richness in color, boldness in design, contrast of masses, opposed to delicate tracery and beauty of execution, but you must not expect sharpness of outline. The leaf can be drawn and painted like a stencil, but when embroidered the design requires modification, in view of the different method of execution; and it is just this softness of outline that gives the work a sense of distinction and cultivated ease, reminding us of the designs wrought in the finest Oriental carpets as well as Oriental embroideries. It is the proper understanding of the limits, as well as the scope of the art, that is necessary to produce embroideries that are really decorative and worthy of imitation.

A REMODELED BATHROOM.

BY ELLEN
ABERCROMBIE CONWAY.

WITHIN the last few years, in cities, laws in reference to plumbing have been rigidly enforced, and in a rented house or flat one is reasonably sure of hygienic surroundings. But in spite of sanitary plumbing, the bathroom is apt to be the most hopelessly ugly room in the house. Anything in the shape of a carpet, kalsomined walls, and a general dinginess of aspect, and the bathroom is thought to be sufficiently furnished. Yet really a bathroom offers considerable scope for decoration of a simple kind, and the space is usually so limited that the expense is necessarily small. The inevitable wainscoting is in itself decorative, or may be made so by judicious treatment, and the bare effect which is so often associated with inexpensive forms of treatment is rather desirable than otherwise in such a room.

The coloring of a bathroom should be light—dark woodwork and bright-colored walls are alike unsuitable. Blues or green suggestive of the sea, or yellow which gives a charming out-of-doors effect, are best.

The ideal covering for the bathroom walls is, of course, tiled paper. Marble and glazed tiles are out of the category

in ordinary houses. Tiled paper is somewhat expensive, although very durable. A fair imitation, and one recommended by high English authority, is common wall-paper, sized and varnished. A tile pattern in blue and white, or green and white, or in light sage with the pattern in a deeper tone, can often be found in a cheap paper. If not, one of the trellis patterns is a good substitute. No frieze should be used, unless the room is impossibly high, and even in that case it is better to omit the frieze, using a picture-molding just below the ceiling, and a second a foot and a half lower. These moldings should match the woodwork.

Sometimes, but not often, the woodwork of the bathroom is so good that it seems a pity to cover it up. In old-fashion-

ed city houses it is sometimes of really handsome black walnut, well seasoned and carefully laid. In that case it should be well rubbed down and polished. There is a polish sometimes used for black walnut, which gives it a slightly reddish tone, which is said to be very effective. With dark woodwork a tiled effect is rather out of keeping, and a yellow paper will be found more satisfactory than any of the colder tints. An exception must be made in favor of cherry, which looks very well in combination with blue and white, and I recall a very gorgeous bathroom where the woodwork was cherry, and the walls were faced with sage-green tiles, with excellent effect.

For all ordinary woodwork the best treatment is a careful removal of all varnish, a process easily accomplished with strong potash lye. Cracks should be carefully filled with putty, or with newspapers soaked in boiling water with a good deal of alum in it, until they are reduced to a pulp which can be squeezed dry and pressed into the cracks. To the surface thus cleansed and filled should be applied three coats of flat white paint, and when these are thoroughly dried a fourth of white enamel paint. A beautifully

smooth surface will result. This process should occupy three or four days, allowing each coat time to dry before the next is applied.

If the bathtub has been previously painted, the paint should be removed and the same treatment given to it as to the woodwork. If the faucets are plated ones, and worn off, an application of strong acid will reduce them to the original brass, when they may be polished with rotten-stone and oil, or any of the numerous preparations sold for the purpose. Anything is preferable to dingy silver-plate. It is to be regretted that copper is not more used for fixtures of this sort, as its warm tone makes it very effective.

The floor of the bathroom is the last consideration. The

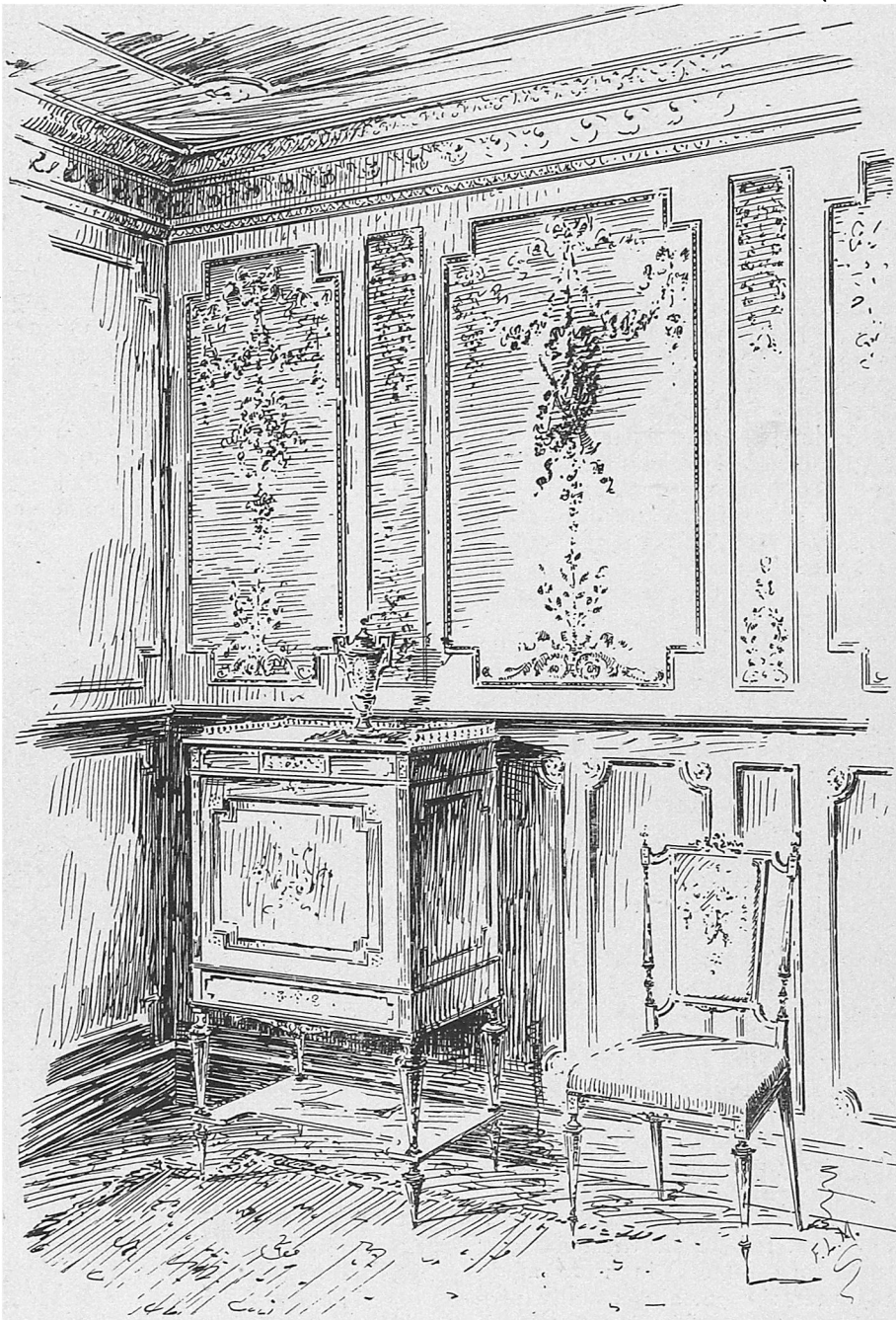


FIG. 2.—EMBROIDERED WALL PANELS, IN LOUIS XVI. STYLE.

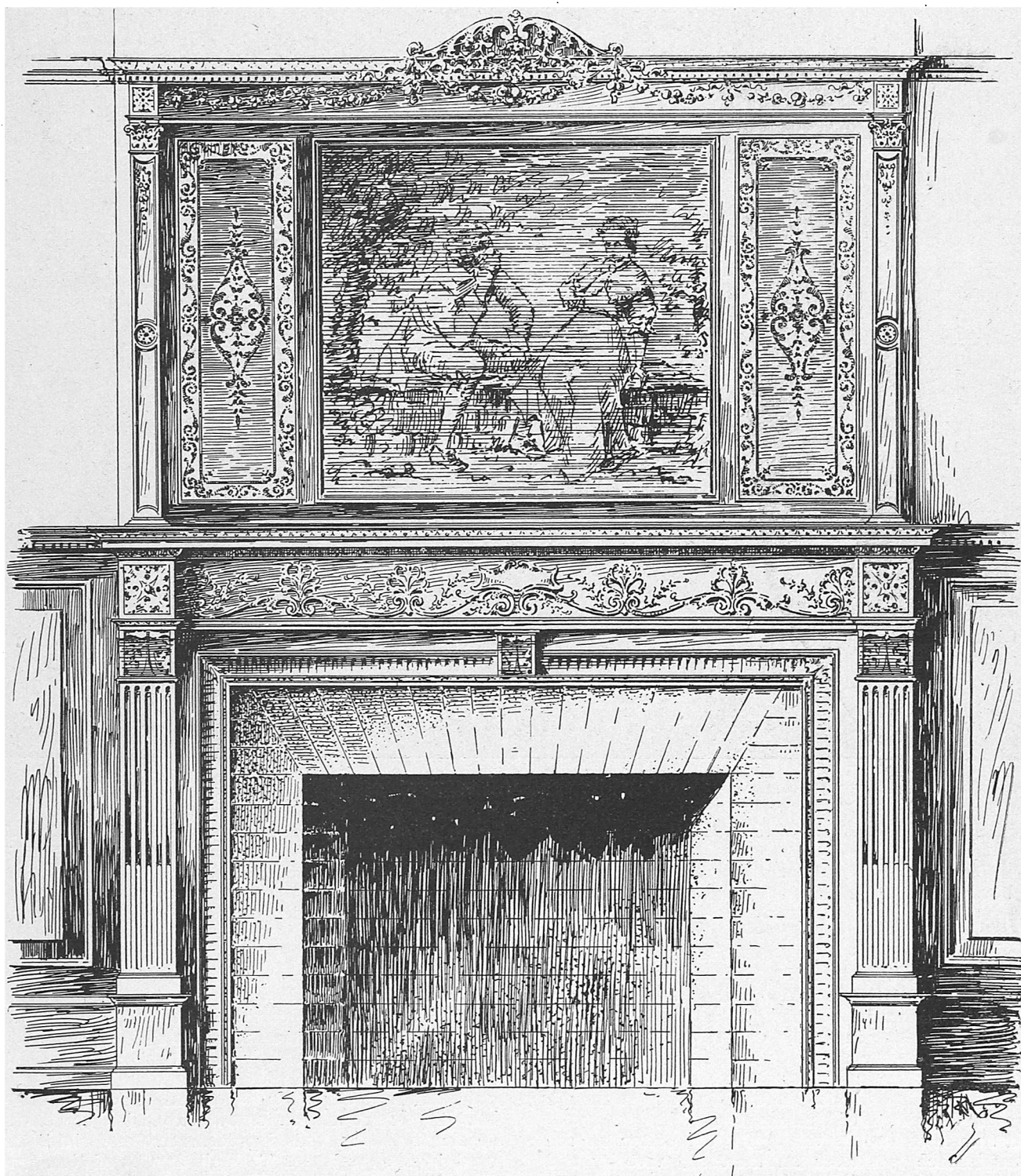
bathroom is the one place in a house where a polished floor is not desirable. It is too easily spotted if splashed, and no floor should be tolerated which cannot be washed. A carpet is an abomination, and a matting is scarcely better. The best covering is linoleum, which comes in excellent tiles and mosaic patterns. A soft rug to lie in front of the bathtub is a necessity. A washable one is desirable, and the Japanese cotton ones are excellent and inexpensive. Some of the old-fashioned knitted or drawn-in rugs are pretty and serviceable, and there are, hit or miss, Smyrna rugs, which come specially for bathrooms. A white goatskin is very dainty, but harbors moths unless frequently aired.

The furniture of the bathroom must needs be limited. A mirror and a towel-rack and a chair or other seat are indispensable. The pretty square mirrors, which are sold very cheaply, are excellent for the purpose. The frame should be painted to match the woodwork. A square of German plate may be fastened to the wall above the set basin and surrounded by a plain-painted molding, so that it seems a part of the wall. Or the wide enameled frame of a large mirror may be decorated with sprays of aquatic plants, reeds

and rushes and flowers. The towel-rack should be large enough to hold a liberal supply of linen. A nursery clothes-horse is convenient and capacious. A contrivance which takes less room is made by fastening three curtain-poles to the wainscoting, one above the other, about nine inches apart. These poles are supported by brackets, screwed to the wainscoting. A third way is to screw three or four of the small swinging racks, with three arms, to the wainscoting, one above the other. In no case should the towel-rack be above the bathtub, unless a small one is placed there, on which to hang washrags and sponges. Better than a chair for a bathroom is a box with a hinged cover, upholstered with chintz or cretonne, in which towels or soap can be kept.

The bathroom window should be provided with a substantial Holland shade and a sash-curtain. In a blue and white bathroom the shade should be white and the curtain of dotted muslin, or of blue and white crepe.

A capacious foot-tub in white enameled tin, and a pitcher with which to fill it, should be among the appurtenances of the bathroom. A wire rack above the bathtub should hold castile or whatever other soap is preferred for bathing, and



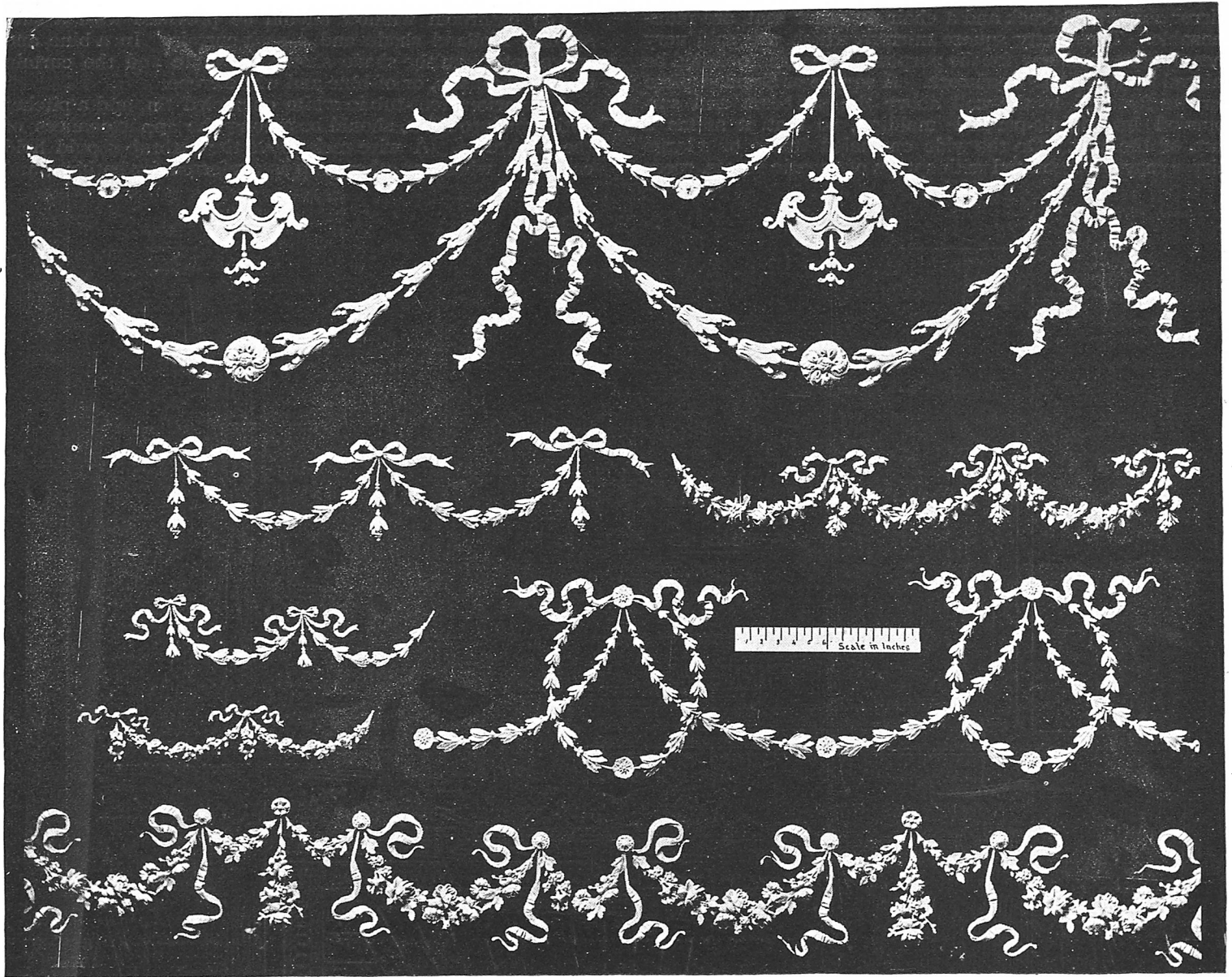
OVERMANTEL DECORATED WITH PANELS OF EMBROIDERY. BY THE PHILADELPHIA DECORATING CO.

a substantial shelf will be found useful for ammonia, glycerine, vaseline and other things of that kind, which should always be at hand.

China for the washstand should match the general color of the room. At the Japanese stores the necessary pieces can be found in blue, green and red wares, and they are both cheap and substantial. If one wishes to be very exquisite, the towels may correspond with the rest of the room, either in their borders or in colored embroidery. When one considers the hygienic importance of bathing it seems worth while to make its conditions as agreeable as possible.

of that most interesting period of decoration. Our modern tracteries of the classic order contain, therefore, a poetic symbolism, and in addition to their being an interpretation of Nature, they also express human thought and emotion.

Viewed in this light, it will be admitted that the ornaments depicted on the present page are most fitting for the decoration of modern interiors, and the material in which they are constructed is one that admits of very economical reproduction, a combination of great technical beauty and low cost, which makes these productions extremely desirable. These tracteries, possessing as they do the three qualities of



BORDERS AND TRACTERIES IN FRENCH CARTON PIERRE RELIEF. MADE BY MESSRS. JAMES T. HALL & CO.

FRENCH CARTON PIERRE RELIEF.

WE again present our readers with some choice examples of borders and tracteries executed in French Carton Pierre Relief. These graceful designs carry us back to the art of classic Greece, when temple and altar were festooned with floral trophies either painted or sculptured, alternating with the representations of the victor's wreath. One prime characteristic of Greek art was the note of health, gaiety and triumph that it sounded. The Greeks scrupulously avoided everything in the art that savored of pain or ugliness, and they certainly had no affiliation with the realism that so largely abounds in modern times, that prefers to represent the most abhorrent phases of life and as though it gloried in the decadence of humanity.

Greek art transmitted to us through the medium of the French Renaissance possesses an increased vivacity and elegance of expression which is the finest decorative heritage

truth, use and beauty, form most appropriate decorations, not merely for dwelling and public buildings, but also for the decoration of public schools. Now that the question of decoration in schools is becoming a prominent one all over the country, the refining influence of decorative art will be found one of the great factors of a liberal education. The surest way of elevating public taste and of improving the value as well as the art qualities of our industries, is to educate our young people in the elements of art, and the first step in this direction is the decoration of the schoolhouse itself.

As will be seen by the illustration, the various ornaments, wreaths, etc., are made without a background, which greatly facilitates the work of the decorator, as no trimming is required and the edges are clear and sharp. Moreover, the pliability of the material allows expansion or contraction in spacing repeats. This fine decorative material is manufactured by Messrs James T. Hall & Co., of Nos. 131 and 133 West Eighteenth Street, New York.